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ABSTRACT

Procedural guidelines developed by the Audio Standards Committee of the National Library of Australia to help improve the overall quality of production of audio materials for visually handicapped readers are presented. This report covers the following areas: selection of narrators and the narration itself; copyright; recording of books, magazines, and student texts; individual requests or small circulation items; monitoring and proof reading; recording environment; technical concerns; labelling; and packaging. Appendices include an accreditation check sheet, sources of reference for pronunciation, and suggestions for describing illustrations, maps, and graphs. (THC)

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Guidelines for the production of audio materials for print handicapped readers

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on Materials for Print Handicapped Readers

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PREFACE

In recent years the National Library of Australia has been taking a small but, we hope, effective part in improving library services to handicapped people. A very basic matter is the provision of braille, audio and other specific materials for those people whose disabilities prevent them from reading ordinary print. The Library's main contribution in this area has been to compile and publish the quarterly National Union Catalogue of Library Materials for the Handicapped and to establish a Works-in-Process system, thereby enabling the producers of special materials to share their resources and to avoid unnecessary duplication of effort.

While these tools are aimed at increasing the amount of book provision for handicapped readers, the present guidelines for the production of audio materials are concerned with quality. Throughout Australia there are many people - volunteers as well as paid professionals - who take a part in recording audio materials for the handicapped. If all could work to the same guidelines the over all quality of production would be raised, and for the consumers there would be the benefits of a standard format.

Let us hope the Guidelines for the Production of Audio Materials for Print Handicapped Readers are rapidly adopted in practice and that a new level of achievement is reached in this very worthwhile work.

Harrison Bryan
Director-General
National Library of Australia

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INTRODUCTION

ROUND TABLE ON MATERIALS FOR PRINT HANDICAPPED READERS

The Round Table on Materials for Print Handicapped Readers was formed in 1981 following the Second National Seminar on Library Services for the Handicapped. This seminar was held in Canberra under the auspices of the National Library of Australia and convened by its Advisory Committee on Library Services for People with Disabilities.

The Round Table is a coalition of organisations with an interest in special format reading material for print handicapped children and adults. It brings together producers, consumer groups and distributors of audio, braille, tactual, large print and other materials suitable for use by print handicapped people.

Member organisations range from large welfare agencies which provide a number of services including braille or talking book production and the conduct of special format libraries, to smaller specialised groups which concentrate on book production or circulation for print handicapped readers.

The Round Table has adopted the following objectives of:

- (a) fostering a spirit of co-ordination and resource sharing among producers;
- (b) improving the range, standards and accessibility of materials produced;
- (c) providing for consultation on matters of common concern; and
- (d) representing the collective views of members to appropriate bodies.

In order to encourage the development and uniformity of standards of production of special format materials throughout Australia, committees to establish guidelines and standards have been developed; these cover Audio Standards, Copyright, Large Print and Subject Specialisation. The Australian Braille Authority also operates as a working committee of the Round Table. As the need arises, further committees will be established. It is anticipated that the work of these committees, by drawing on both local and international experience and information, will contribute towards the establishment of a uniquely Australian pattern of production.

AUDIO STANDARDS COMMITTEE

The Audio Standards Committee is composed of representatives of Round Table member organisations which have specialised knowledge of, and interest in, the production of audio materials. It recognises the right of print handicapped people to expect excellence in audio material and the need for standards to be set to achieve this excellence.

The Audio Standards Committee will be examining the following six types of production to which standards should be applied:

- (i) Books for general library use
- (ii) Magazines
- (iii) Student texts
- (iv) Individual requests or small circulation items
- (v) Material for radio for the print handicapped
- (vi) Commercially produced material.

The Committee has, at this stage, addressed itself to the first four types of production.

AUDIO STANDARDS

The following standards are expected to act as guidelines. They are the result of consultation with producers and consumers of audio materials in Australia. It is appreciated that, in some cases, these standards will be applied to materials which require specialised treatment, e.g. law texts, and, at this stage, may not cover, or may be inadequate for, particular purposes.

Recommendations and advice are sought from groups, individuals and organisations using these standards. These should be sent to:

Audio Standards Committee,
The Chairman,
Round Table on Materials for Print Handicapped
Readers,
C/- Royal Blind Society of New South Wales,
P.O. Box 176,
Burwood, N.S.W. 2134.

The Audio Standards Committee will meet on a regular basis to consider these recommendations and amend, expand and update the guidelines.

1. SELECTION OF NARRATORS

Ideally there should be an audition by the producer based on a range of different selections of material to be read under the usual recording conditions. The auditioning narrator may also include a selection of his/her own choice. These test recordings should then be submitted to an accreditation panel consisting both of experienced narrators and consumers.

The selection needs to take into account voice production, breathing control, style of delivery, suitability of voice characteristics to particular material, accuracy, ability to cope with foreign language requirements, comprehension of material read and characterisation ability.

a. Voice

The narrator's voice, when recorded, must be:

- (i) clear, firm and distinct
- (ii) flexible enough to avoid monotonous or repetitious vocal patterns
- (iii) free of strain or tension
- (iv) able to sustain energy over suitable periods of time
- (v) free of any uncontrollable conditions (dental, asthma, nervousness, etc.)
- (vi) free of impure tonal characteristics (scratchiness, nasalsness, raspiness, etc.)

b. Speech

The narrator's speech should be:

- (i) free of excessive coloration or accents
- (ii) free of mannerisms that detract from the text
- (iii) neither too rushed nor too slow for comfortable listening over extended periods of time

c. Aesthetic/Interpretive requirements

The narrator must be attentive to the sense of the book and skilful in securing proper emphasis, and must avoid a stilted, mechanical, monotonous delivery. The emotional content of the voice should at all times be appropriate to the emotional level of the book. The narrator, by proper use of timing and inflection, must clearly differentiate between narrative and dialogue, and between various characters depicted.

If character voices are used, each separate vocal characterisation must possess the same ease, flow, and vocal range as the normal narrative voice. Character interpretations which are strained, unclear, inconsistent or overplayed (including dialects and accents) are unacceptable.

d. Accreditation check sheet

A suggested accreditation check sheet is included as Appendix I.

NARRATION

e. Length of recording time

It is important that the reader's vocal quality and accuracy not be overtaxed by recording for extended periods. Breaks should be taken as required. No narrator should record for more than two hours without a substantial break.

f. Matching the narrator to the material

Care must be exercised in matching the skills and abilities of the narrator to the requirements of the book being produced. The narrator selected for each book must portray as nearly as possible the vocal qualities and characteristics most suited to the content, e.g. the use of a male or a female voice may be more appropriate to a particular book. The narrator must be at ease with geographic and proper names and all colloquial terms used in the book.

g. Pronunciation

Pronunciation must be accurate and should be appropriate to the style and period of the book and to the nature of the characters, and should convey the meaning of the author.

A list of sources of reference on pronunciation is included as Appendix II.

h. Accuracy

Accuracy is of paramount importance. There is no such thing as an unimportant mistake. It is very easy to misunderstand the meaning of words which are similarly spelt and so create confusion in the meaning of the text, e.g. rational, rationale.

i. Interpretation

The role of the narrator is simply to convey the meaning of the text as the author intended. While vocal quality and accurate interpretation are of paramount importance, the personal characteristics and attitudes of the reader must be as unobtrusive as possible.

2. COPYRIGHT

Copyright laws have several functions. The primary goal is to protect original literary, artistic, musical and dramatic works by granting to the creators of such works certain exclusive rights of which the right to copy and the rights to publish are the most relevant. These exclusive legal rights enable copyright owners to derive economic benefits from the use of their works. In this way creativity is rewarded and thereby encouraged.

It is also just that authors should be rewarded and that others should not be able to appropriate their skill and labour without fair recompense.

Thus copyright laws seek to encourage creativity in the public interest and at the same time to remunerate creators fairly.

As new technical means of using works have developed it has been necessary to change the law. The invention of the printing press, for example, led to the recognition of the investment by publishers in typesetting and distribution and then to protection which would enable recovery of that investment. More recently we have seen the advent of sound recording, films and broadcasting. Each of these new technologies has resulted in changes to the copyright law to cover new ways of utilising creative works. Organisations producing materials for use by handicapped readers have made effective use of these new technologies to overcome the barriers imposed by print.

How long does copyright exist in a work?

Copyright exists in a work for 50 years after the death of the author. After this period the work is in the public domain and can be copied without the permission of the copyright owner.

Copying of materials for use by handicapped readers

In Australia there are two mechanisms that can be used by organizations wanting to obtain copyright to produce materials for use by handicapped readers. These mechanisms are voluntary licence agreement and statutory licence agreement.

What is a voluntary licence agreement?

A voluntary licence agreement is reached when a producing organisation obtains permission from the copyright owner/author/publisher to reproduce a work in a particular format. The copyright owner has the right to give and refuse permission for the work to be reproduced. The copyright owner can also give permission with the proviso that certain conditions are met. For example, a copyright owner may limit the number of copies of a work that can be made or limit use that can be made of a work (for blind or print handicapped readers). The copyright owner may also ask for royalty payment for reproduction of a work.

In order to facilitate voluntary licence agreements between copyright owners and producers of materials for the handicapped, the National Library has produced free standardised copyright agreement forms. These are available for use by organisations participating in the Works-in-Process system (WIP).

What is a statutory licence agreement?

Section 53D of the Australian Copyright Act 1968 provides an optional statutory licence agreement permitting agencies assisting handicapped readers to make copies of literary or dramatic works in forms appropriate for use by handicapped readers without the permission of the copyright owner.

A print and audio copy record must be made which clearly identifies the work, the version made, etc. The Act and regulations should be consulted for details (see sections 53D (7), (8) and 203A (2), 203D (2)).

Copyright owners are entitled to claim equitable remuneration for copying under section 53D. If a claim is made the amount will be determined by agreement or, failing that, by the Copyright Tribunal. This can be recovered as a debt in the civil courts.

Section 53D explicitly reserves the right of copyright owners and agencies to make alternative arrangements by agreement. It should be noted that this section permits copyright materials to be used not only for research or study purposes of a handicapped reader, but also to permit him or her to instruct himself or herself on any matter.

IMPORTANT

All copies produced under section 53D of the Copyright Act must have a notation on each braille, large print or photographic version of the whole or part of the work stating:

- (1) That the copy was made on behalf of the relevant institution
- (2) The date on which it was made (section S203H (2))

On each audio copy that is made, the following message must be recorded immediately before the commencement of the recording of the work (section S203H (3)):

'This record, embodying a sound recording of (name of work) was made in reliance on section 53D of the Copyright Act 1968 on (date on which record made) by (name of person who made the record) on behalf of (name of institution assisting handicapped readers on behalf of which the record was made). Copyright may subsist in that work and, if it does, the making of a record embodying this sound recording, otherwise than with the permission of the owner of the copyright in the work or in reliance on a provision of the Copyright Act 1968, constitutes an infringement of copyright in the work.'

If the appropriate notation is not made and recorded, a person or body sued for infringement of copyright in connection with the making of the copy on behalf of an institution assisting handicapped readers cannot rely on section 53D as a defence (section S203H (2) and (3)).

It should be noted that the Act provides in section 53K(13) that the copyright owner may grant a licence authorising the body administering an institution assisting handicapped readers to make copies of the whole or part of the work without the infringement of copyright.

Definition of a handicapped reader

For the purposes of the Act a handicapped reader is defined as a person who is blind, has severe impairment of his sight, is unable to hold or manipulate books, is unable to focus or move his eyes, or suffers from a perceptual handicap. An institution assisting handicapped readers is defined as an educational institution or a non-profit institution which has as a principal function the provision of works to handicapped readers and which is listed in the regulations. Producer organisations wishing to use Section 53D should contact the Attorney General's Department, Canberra asking to be listed in the regulations as a producer of materials using Section 53D.

There is no restriction on the amount of work which may be copied. But the licence does not apply where the work has already been published in the required form, unless the agency is satisfied after reasonable investigation that no new copy of the work in that form can be obtained in a reasonable time at an ordinary commercial price.

NATIONAL UNION CATALOGUE OF LIBRARY MATERIALS FOR THE
HANDICAPPED (NUC:H)

The National Union Catalogue of Library Materials for the Handicapped (NUC:H) has been developed by the National Library to establish bibliographic control over the nation's collections of library materials for handicapped readers. Its creation will facilitate the development of inter-library loan activities between libraries and agencies providing library services in this field.

However, the role of the catalogue is not limited to resource sharing. It also includes resource development. It is envisaged that the catalogue will assist to increase the production of special format materials in Australia by reducing the unnecessary duplication in the original transcribing or recording of print titles into special formats.

NUC:H will eventually list all special format library materials available in Australia. Consultation of the catalogue will reveal whether a title exists, which format it is available in, which library or agency holds the master and whether a copy may be borrowed or an order placed for a copy to be produced from an agency's master.

NUC:H is produced quarterly on computer output microfiche. Each issue is cumulative and completely replaces the previous issue.

The catalogue is available on a yearly subscription of \$20.00 (1984) from:

Sales and Subscription Section
National Library of Australia
Canberra, A.C.T. 2600.

WORKS-IN-PROCESS SYSTEM (WIP)

The National Library has also developed the Works-in-Process system (WIP). The primary function of WIP is to provide up-to-date information about special format library materials in production in Australia. The system covers the 'intent to produce' and the 'in progress' stages of production.

By checking the information in WIP and the union catalogue, producing organisations will be able to reduce unnecessary duplication in the production of titles and thereby increase the range of titles available to handicapped readers.

For further information on the Works-in-Process system contact:

Cliff Law,
Chief Librarian,
Library Services for the Handicapped,
National Library of Australia,
Canberra, A.C.T., 2600.
Telephone (062) 62 1251.

3. RECORDING OF BOOKS

The following suggested criteria cover the requirements for books (fiction or non fiction) for general library use. Additional information concerning the treatment of magazines and student texts, etc., follows in Sections 4 and 5.

a. Track or side lengths

It is essential to leave a length of blank tape at the beginning and end of each track. Ten seconds of blank tape (measured from the end of the leader tape) should be left at the beginning of the first side of each tape. Subsequent tracks must be in line with the previous track so that when the cassette is turned over the new side commences immediately.

On a sixty minute tape each track or side should contain no more than 29 minutes of recording. On a ninety minute tape each track/side should contain no more than 44 minutes of recording. Library of Congress four track cassette format timings are twice as long.

b. Announcements

It is also essential that there be an announcement at the beginning and end of each track/side of each tape/cassette. Sample forms follow at the end of this section.

Note The common practice in Australia is: for two track recordings to use the terms Side A or B and four track recordings to use the terms Track 1, 2, 3 and 4.

(i) The introductory announcement shall include:

Copyright statement (see Section 2 on copyright)	
Playing time and number of cassettes	
Tape or cassette number	
Track/side number	
Title of book	
Name of author (as printed on title page)	
Name of publisher	of print copy being read
Place and date of publication	" "
Edition	" "
ISBN	" "
Name of publisher	of original publication (if same publisher do not repeat)
Place and date	of original publication
Name of producing agency (unless stated in copyright statement)	
Name of narrator (unless stated in copyright statement)	

Narrator's and any editorial notes. (An explanation of any variation or addition in the reading of the book which will afford the reader a better understanding of the text or a greater knowledge of the source of the material or its author. Such comments as 'parts of this book may not be suitable for family listening' may be included in this section.)

Note: In the case of books for young children, it may be necessary to place parts of the introductory announcement at the end of the book.

- (ii) The announcement at the beginning of subsequent tracks/sides shall include:

Tape or cassette number

Track/side number

Title of book

Name of author as printed on title page

- (iii) The announcement at the end of each track/side shall include:

Tape or cassette number

Track/side number

Title of book

Instruction on how to get to the next track/side

- (iv) The final announcement shall include:

Title of book

Name of author as printed on title page

Name of narrator

Additional relevant information referred to in the editorial notes in the introductory announcement (e.g. an interview with the author, list of other titles by the author, etc.)

Name of producing agency

It is essential that the above information be accurate and consistent. Narrators must use the same form of their name in all track announcements, e.g. J. Smith or John Smith.

EXAMPLES OF ANNOUNCEMENTS : BOOKS

Introductory announcement:

This book is copyright and permission has been given
by ...(name of copyright holder).. to ...(producing agency)...
to record it for the sole use of print handicapped readers.
No unauthorised copying, broadcasting or public performance of
this recording is permitted.

This book contains hours minutes on tapes/cassettes
This is tape/cassette track/side
of(title of book).... by(author, as printed on title
page). This edition, ISBN was published in
.....(place).... by(publisher).... in(year).....
Originally published in(place)....by(publisher)...
in(year).....

Read by(narrator)....

Narrator's and any editorial notes

Announcement at the beginning of subsequent tracks/sides and following tapes/cassettes:

This is tape/cassette track/side of ...(title of book)..
by (author).....

Announcement at the end of each track/side:

That is the end of tape/cassette track/side
of(title of book)... Please turn the cassette over
now to hear the beginning of track/side.....

Announcement at the end of each tape/cassette:

That is the end of tape/cassette track/side
of(title of book)... This book is continued on
tape/cassette track/side

Final Announcement:

That is the end of(title of book)... by(author)....
read by(narrator)..... Additional relevant information
referred to in the editorial notes
This book has been recorded by ...(producing agency).....
for use by print handicapped readers (delete if not applicable).

c. Treatment of the text

The preparation of the text for reading and of all announcements is the sole responsibility of the producing agency. The following notes are for the guidance of the producer. The reasons for any decisions made on the treatment of the text should be explained to the narrator.

The main aim is to reproduce a book exactly as it appears in print form. However, it is recognised that in order to provide specific information at the appropriate time, it may be necessary to re-arrange the order of reading, e.g. the glossary may be brought forward to the beginning of the book.

(i) Introductions, prefaces, contents, etc.

As a general rule these should be read in order of appearance, except as stipulated above.

(ii) Illustrations, maps, etc.

When maps, illustrations, charts, photographs, graphs, line drawings, tables, etc., are encountered, ask 'Why is it there and what does it add to the meaning of the text?'

The amount of information to be given will vary according to the coverage of that information in the text. See examples Appendix III.

(iii) Footnotes

Those footnotes which are important to the meaning of the text or refer to another part of the book should be read in full. These should be included at the point where they occur or at the end of the sentence in which they occur. Footnotes become quite difficult to understand when read at the bottom of the page as in a print book.

Announce: 'Footnote', read the footnote, then

Announce: 'End Footnote' and continue with the text.

(iv) Bibliographies, glossaries, indices, etc.

Bibliographies, glossaries, indices and other references at the end of the book should be included if it is considered that they can be usefully conveyed to the reader. In some cases, for example an index with page numbers, it would be irrelevant to include them.

(v) Omissions

For any section omitted from the recording (refer (iii) and (iv) above), a clear indication must be given of the existence of these sections, the page numbers on which they occur, and the fact that they have not been read. These indications must be given, not only in the introductory narrator's notes, but also when they are reached in the text.

(vi) Pronunciation

Where unusual or foreign words occur in the text, all available reference sources should be used to determine the correct pronunciation (see sources for pronunciation Appendix II).

The manner in which all of the above points are to be treated should be indicated in the editorial notes at the end of the introductory announcement.

4. RECORDING OF MAGAZINES

It is a desirable goal to attempt to increase the range of magazines available and to produce them quickly so that readers will be able to read and enjoy current information.

Speed of production and high quality recording are both vital elements of a good magazine service. As multiple copies of these must be produced it is essential that high quality sub masters be provided for copying purposes.

Producers are reminded that publishers are sometimes willing and able to provide galley proofs of publications before they appear in print. Every effort to obtain early copies of these publications should be made.

When editing a number of weekly magazines to produce a monthly audio magazine, great care must be taken to ensure that a representative selection of material is achieved.

To create added interest, narrators may be alternated and music interspersed between the articles.

Producers are also reminded that permission must be sought from the Australian Performing Rights Association before recorded music is used in this manner.

Each article in the magazine should be introduced giving the name of the article, author and origin. If only part of the article is read this must be indicated.

a. Track or side lengths

Please refer to Section 3 a. for guidelines on track or side lengths.

b. Announcements

(i) The introductory announcement shall include:

Track/side number

Tape or cassette number (if more than one)

Title of magazine

Date(s), edition(s) and volume number(s)

ISSN

Name of publisher and address

Copyright statement (see Section 2 on copyright)

Name of producing agency

Narrator's name

Editorial notes

List of contents giving individual authors

- (ii) The announcement at the beginning of subsequent tracks/sides shall include:

Track/side number

Tape or cassette number (if more than one)

Title of magazine

Date(s), edition(s) and volume number(s)

- (iii) The announcement at the end of each track/side shall include:

Track/side number

Title of magazine

Instruction on how to get to the next track/side

- (iv) The final announcement shall include:

Title of magazine

Date(s), edition(s) and volume number(s)

Narrator's name

Name of producing agency

EXAMPLES OF ANNOUNCEMENTS : MAGAZINES

Introductory announcement:

This is track/side of tape/cassette(if more than one)....
of(title of magazine)... for the month of 19....
Edition Volume ISSN

This magazine is copyright and permission has been given by
....(name of copyright holder).... to(producing agency)..
to record it for the sole use of print handicapped readers.
No unauthorised copying, broadcasting or public performance
of this recording is permitted.

Read by

Editorial notes

This tape/cassette contains ...(list articles and authors in
order).

Announcement at the beginning of subsequent tracks/sides:

This is track/side of tape/cassette (if more than one)...
of(title of magazine).... date edition...volume....
Continuing(name of article)....by(if in the
middle of the article).

Announcement at the end of each track/side:

That is the end of track/side of tape/cassette (if more than
one)..... of(title of magazine).....
..... Please turn the cassette over now to hear
the beginning of track/side.....

Announcement at the end of each tape/cassette:

That is the end of track/side of tape/cassette
of(title of magazine)....date edition volume.....
This magazine is continued on cassette/tape track/side

Final announcement:

That is the end of(title of magazine) for the month
of edition volume
Read by for ...(producing agency).....
for use by print handicapped readers (delete if not applicable).

5. RECORDING OF STUDENT TEXTS

Philosophy of recording for students

Many student texts require individual treatment and have to be tailored both to the needs of the text and to the student's requirements.

When recording student texts, speed of production, availability of a suitable reader and familiarity with the subject area, as well as voice quality, must be taken into account. Nevertheless every attempt must be made to ensure a high technical and recording standard.

Also, because of the heavy time-pressure associated with producing educational books, individual copyright cannot always be sought for each text before the commencement of recording. In cases where copyright permission has not been obtained from the copyright owner, a copyright statement in accordance with provisions set out in Section 53D of the amendment to the Australian Copyright Act (1968) must be read as the first announcement before commencing the reading of the book. (For further information refer to Section 2 on copyright.)

a. Track or side lengths

Please refer to Section 3 a. for guidelines on track or side lengths.

b. Announcements

(i) Copyright statement

1. Where the recording is produced using Section 53D of the Australian Copyright Act the following statement shall be used at the beginning of the first track:

This record, embodying a sound recording of (title of book)...was made in reliance on Section 53D of the Copyright Act 1968 on ..(date reading commenced)... by ...(narrator's name)... on behalf of(producing agency).....
Copyright may subsist in that work and, if it does, the making of a record embodying this sound recording, otherwise than with the permission of the owner of the copyright in the work or in reliance on a provision of the Copyright Act 1968, constitutes an infringement of copyright in the work.

2. Where copyright permission has been received the following statement shall be used:

This book is copyright and permission has been given by(name of copyright holder)...to...(producing agency).. to record it for the sole use of print handicapped readers. No unauthorised copying, broadcasting or public performance of this recording is permitted.

- (ii) The introductory announcement following the copyright statement shall include:

Tape or cassette number
Track/side number
Title of book
Name of author as printed on title page (always spell,
to assist in preparation of assignments, essays, etc.)
Name of publisher of print copy being read
Place and date of publication " "
Edition " "
ISBN " "
Name of publisher of original publication
(if same publisher do not repeat)
Place and date of original publication
Name of producing agency (unless stated in copyright statement)
Name of narrator (unless stated in copyright statement)
Narrator's and any editorial notes (An explanation of any variation or addition in the reading of the book which will afford the reader a better understanding of the text or a greater knowledge of the source of the material or its author.)

- (iii) The announcement at the beginning of subsequent tracks/sides shall include:

Tape or cassette number
Track/side number
Title of book
Name of author as printed on title page

- (iv) The announcement at the end of each track/side shall include:

Tape or cassette number
Track/side number
Title of book
Instruction on how to get to the next track/side

- (v) The final announcement shall include:

Title of book
Name of author as printed on title page
Name of narrator
Additional relevant information referred to in the editorial notes in the introductory announcement.
Name of producing agency

EXAMPLES OF ANNOUNCEMENTS : STUDENT TEXTS

Introductory announcement following the copyright statement:

This is tape/cassette track/side
of(title of book).....by(author, as printed on
title page - spell) This edition,
ISBN was published in(place).....
by(publisher) in(year)
Originally published in(place) by(publisher)..
in(year).....
Read by(narrator)..... (If copyright exemption under
Section 53D is used the narrator's name will have already been
given.)
Narrator's and any editorial notes

Announcement at the beginning of subsequent tracks/sides and following tapes/cassettes:

This is tape/cassette track/side of(title of book).
by(author - as printed on title page). Continuing
on page

Announcement at the end of each track/side:

That is the end of tape/cassette track/side.....
of(title of book) by(author)
Please turn the cassette over for the beginning of track/side

Announcement at the end of each tape/cassette:

That is the end of tape/cassette track/side.....
of (title of book) by(author)
This book is continued on tape/cassette track/side

Final Announcement:

That is the end of(title of book) by(author)....
read by(narrator).... Additional relevant information
referred to in the editorial notes
This book has been recorded by(producing agency).....
for use by print handicapped students.

c. Treatment of the text

Student tapes shall contain the following features:

(i) Page numbers, chapter headings, etc.

Page numbers, chapter headings and headings of sub-sections must always be read. These may also be indicated by means of a sub-sonic tone indexer which is, or can be, fitted to some recording machines.

One tone indicates page numbers and two tones indicate a chapter heading. Where sections and sub-sections also need to be tone indexed a more complicated tone indexing system can be devised and introduced, providing it is explained in the narrator's notes in the introductory announcement.

Note: For more information on tone indexing contact the Tertiary Resource Service, Royal Victorian Institute for the Blind, 557 St. Klida Road, Melbourne, Victoria, 3004.

(ii) Contents, forewords, prefaces, etc.

At the beginning of the first tape and in order of appearance in the text, tables of contents including page numbers, forewords, prefaces, notes, etc., should be read in full. Also, in order to provide specific information at the appropriate time, it may be necessary to re-arrange the order of reading and the glossary, for example, may be brought forward to this section.

(iii) Footnotes

All footnote numbers must be read as they occur in the text. Those footnotes which are important to the meaning of the text in hand or refer to another part of the book, should be read in full as they occur. Inevitably, varying levels of treatment will be needed for different texts.

Where the footnote has been omitted, the footnote number must still be read where it occurs in the text, and reference to the method of treatment must be included in the introductory narrator's notes.

In the case of law texts, all footnotes must be read into the text.

(iv) Diagrams, graphs, etc.

Diagrams, graphs, illustrations and tables should always be referred to by figure number, title and any caption underneath, as well as by page number. Varying levels of description may also be required, depending on the nature of the text. See examples Appendix III.

(v) Omissions

For any section omitted from the recording, which may include references, bibliographies, indices, appendices - clear indication must be given of the existence of these sections, the page numbers on which they occur, and the fact that they have not been read. Indication must be given not only in the introductory narrator's notes but also as these sections are reached in the text.

(vi) Spelling of names

To aid the student in the preparation of written material, names should be pronounced and then spelt when first encountered, e.g. Brown, Browne.

(vii) Pronunciation

Unusual words which are unfamiliar to a reader may sometimes appear in the text. When no suitable pronunciation is available from any reference source, or from the student or lecturer, it is preferable that the reader spell the word and then give a phonetic pronunciation. The word should then be spelt and pronounced on the first two or three occasions and then pronounced thereafter.

(viii) Supplementary formats

Where necessary, the recording of the text should be supplemented by other formats, such as braille, raised-line drawings and photographic enlargements, as well as by the aid of a personal reader. The personal reader could be a trained volunteer, family member, fellow student or friend who is willing to make himself/herself available to the student on a regular basis. This reader can then describe or read any sections of the text which are not possible to fully cover in the recording.

d. Access to contents of tapes/cassettes

In order to provide ease and speed of access to the contents of individual tapes/cassettes, a number of differing methods have been devised. The Audio Standards Committee will be making further investigations into these and other methods.

Some of these methods are:

- (i) A statement of the contents of the previous tape is included in the introductory announcement of the following tape.
- (ii) At the beginning of the final tape a complete listing of contents of all previous tapes is given followed by a list of page numbers and chapter headings of the remaining text, the reading of which will conclude the final tape.

- (iii) A blank space may be left at the commencement of each tape. When the tape is finished the narrator then records the contents onto the blank section of that tape.
- (iv) On completion of the recording of the book, a separate tape listing the contents of all previous tapes and tracks is recorded. This tape then becomes the key to the complete book.
- (v) Depending upon the format required by the student, each tape should be accompanied by a typed, large print or brailled index-sheet listing the contents of each track.

Note: Any or all of these methods may be used in conjunction with each other. The use of option (v) relates to all of the above methods.

6. INDIVIDUAL REQUESTS OR SMALL CIRCULATION ITEMS

a. Ephemeral materials

Relates to the production of material which may be of a transitory nature, e.g.

- Legal documents
- Personal correspondence

b. Information for daily living

- Instructions for the use of household appliances
- Timetables
- Knitting patterns

c. Reference materials for academic purposes

- Recorded lecture notes
- Extracts from text books
- Examination papers

d. Materials for use in professional employment

- Extracts from professional journals
- Minutes of meetings
- Audio filing systems

e. Materials with limited circulation

- Hobby material
- Extracts from books
- Extracts from magazines

It is important that all of the above materials be accurately described at the beginning of the tape/cassette and that the same standards of accuracy be adhered to as in all other materials.

The recording of all these materials should be treated in a similar form to a recorded book, bearing in mind that speed of recording may be a high priority. However, a more personalized format may be arranged in accordance with the specific requirements of the person requesting the item.

7. MONITORING AND PROOF READING

Proof reading is a vital part of the production of materials. There are three methods of ensuring the accuracy of the text. All of these aim for the production of a recorded copy of the material which is an exact reproduction of the print copy.

- a. Team recording - narrator and monitor face to face in a studio setting, each with an identical copy of the print book. In this situation the mistake is corrected immediately so that when the recording is finished the book has been monitored.
- b. Self monitoring - occurs when the narrator plays the tape back and monitors the tape, section by section. This allows for the correction of errors during recording.
- c. Delayed monitoring - occurs when the entire master tape is listened through and checked back with the original print copy by a different person and corrections then made.

The most desirable method of proof reading is team recording or self monitoring followed by delayed monitoring, but at least one of these methods must be used.

8. RECORDING ENVIRONMENT

The ideal method of producing recordings is under studio conditions. However, it is recognised that for economic, geographic, or for specific purposes such as the production of student materials, it may be necessary to produce materials in a non-studio recording situation.

The following notes are provided for guidance:

- The room chosen should have as many sound absorbing materials as possible, e.g. curtains, rugs, upholstered furniture, books, wood panelling, etc.
- The room should be as free as possible from extraneous noises such as traffic, dogs barking, room airconditioners, running water, etc.
- The reader should not face a hard-surfaced wall or window; these materials reflect sound and will tend to produce echoes or hollow sounding tapes.
- It is preferable for the reader to face sound absorbing materials or face out into the centre of the room but never into a corner.
- It is desirable for the equipment to remain set up in the one position and covered when not in use.
- The machine should not be placed on a hard shiny reflective surface. This accentuates motor noise recorded on the tape.
- The machine should not be placed on a carpet, blanket or other lint producing material as this is drawn into the cooling fan and can damage the moving parts of the machine. To prevent this, the machine can be placed on a foam or felt mat on the table.
- The position of the microphone is of vital importance:
 - (a) It should never be held in the hand.
 - (b) In order to avoid feedback, it should not be placed too near the recorder.
 - (c) Recording tests should be done in order to choose the best possible recording level and the optimum position of the microphone in relation to the reader.

9. TECHNICAL

a. Production sequence

(i) Master

Master tapes may be produced either on open reel or cassette. The production of a high quality master tape is of the utmost importance. When copies are produced on a high speed duplicator, there is usually some drop off in quality.

(ii) Sub master

This is a high quality copy of the original recording from which further copies can be made.

(iii) Copies

These can be made from either the master or the sub master and are the end product of the recording process.

b. Hardware

(i) Mastering

In order to ensure that the highest possible quality master tape is produced, it is important that the best quality recording equipment which can be afforded, be used. This should be correctly calibrated for the requirements of the service.

(ii) Copying

Similarly, to ensure that the highest possible quality copies are produced, the best equipment which can be afforded, should be used.

(iii) Microphones

It is essential that the best possible quality of microphone be used, as muffling of the voice, sibilance, peripheral noises, sharp tones, etc., can all result from the use of poor quality equipment. External microphones must always be used.

c. Software

The use of poor quality tape, either open reel or cassette, often leads to excessive loss and damage and can considerably reduce the life of the recording and the equipment on which it is played. This point cannot be emphasised too strongly.

d. Storage

To ensure the longevity of the tape, attention should be paid to the constant temperature of the storage area. Tapes should not be stored on ferrous metal shelves and adequate fire protection must be provided. Master tapes should be especially protected as all future copies depend on the maintenance of their quality.

- - - - -

Note:

At the time of production of this document, limited technical information is to hand. The Audio Standards Committee will be seeking technical information based on the experience of producers throughout Australia and will make this information available through the Round Table.

In the meantime, any individual or producer wanting more detailed technical information about hardware or software equipment should contact producing agencies in their own State or member agencies of the Round Table through:

The Chairman,
Round Table on Materials for Print Handicapped Readers,
c/- Royal Blind Society of New South Wales,
P.O. Box 176,
Burwood, N.S.W. 2134.

10. LABELLING

For ease of access by the user, it is essential that every attempt be made to label the material as fully as space will allow.

a. Books

(i) Print label

All labelling of tapes and cassettes shall be in clear bold print and include:

Title of book (abridged if necessary)
Author
Catalogue number
Tape or cassette number
Number of tracks/sides
Length of tape
Producer's symbol

(ii) Braille label

Brailled details shall include:

Title of book (abridged if necessary)
Tape or cassette number

(iii) Embossed numbering

An embossed number shall be placed on the print-label side of each cassette.

b. Magazines

(i) Print label

The print label shall contain:

Title of magazine (abridged if necessary)
Publication date (this could be a removable label in order to allow for re-cycling of cassettes)
Tape or cassette number
Number of tracks/sides

(ii) Braille label

The braille label shall contain:

Title of magazine (abridged if necessary)
Tape or cassette number

c. Student texts

In addition to the labelling details in print and braille given for books, student tapes may be accompanied by an index-sheet listing the contents of each track, including page numbers, chapter numbers and headings, also sub-sections where applicable.

d. Individual requests or small circulation items

These should be labelled in a manner which will clearly indicate the contents.

11. PACKAGING

Individual producers and distributors use a variety of packaging methods which suit the formats provided by their libraries.

Cassettes and tapes should be packaged for circulation in such a way as to enable the user to easily manipulate and identify the contents.

ACCREDITATION CHECK SHEETAPPENDIX I

Narrator's Name:.....

Address:.....

	Poor	Average	Excellent
1. Tonal quality of voice			
2. Voice production and breathing control			
3. Ease of expression, fluency and command of the spoken language			
4. Correct pronunciation			
5. Ability to communicate accurately the thoughts and ideas expressed in the text			
6. Clear and distinct enunciation which is readily understandable			
7. Avoidance of declamatory, patterned or monotonous speech			
8. An ability to read at a pace which is appropriate to the text			
9. Familiarity with the subject matter and vocabulary			
10. Characterization ability			

Facility with Languages:

Comments:

Signed

Date

PRONUNCIATION - SOURCES OF REFERENCE

The following publications are recommended as useful sources of reference:

DICTIONARY OF FOREIGN PHRASES AND ABBREVIATIONS, 2nd Ed.
Compiled by Kevin Guinach, New York, Wilson, 1972.

Lists, with pronunciations, foreign phrases and abbreviations commonly used in English.

Whitaker, Wilson C.
ENGLISH PRONOUNCED, Melbourne, Sun Books, 1976.

English pronunciations of 1700 commonly mispronounced words.

Jones, D.
ENGLISH PRONOUNCING DICTIONARY, J.M. Dent 1977. Everyman.

This book has most common words which might present difficulty, plus a selection of proper nouns and place names, as well as certain foreign words which are part of the common currency of English speech. However, its effective use requires a basic knowledge of the International Phonetic Alphabet.

Australian Broadcasting Commission
A GUIDE TO PRONUNCIATION OF AUSTRALIAN PLACE NAMES, Angus & Robertson 1957.

Uses both modified English and the International Phonetic Alphabet.

MACQUARIE DICTIONARY, St. Leonards, N.S.W. Macquarie Library 1981.

Authoritative Australian pronunciations.

NEW CENTURY CYCLOPAEDIA OF NAMES, edited by Clarence Bernhart.
Englewood Cliffs, N.J., Prentice-Hall 1954 . 3v

Geographical and personal names, with forenames.

SHORTER OXFORD ENGLISH DICTIONARY, Oxford, Clarendon Press, 1975.

WEBSTER'S BIOGRAPHICAL DICTIONARY, 1st ed. Springfield, Mass., Merriam, 1971.

Personal names, with forenames.

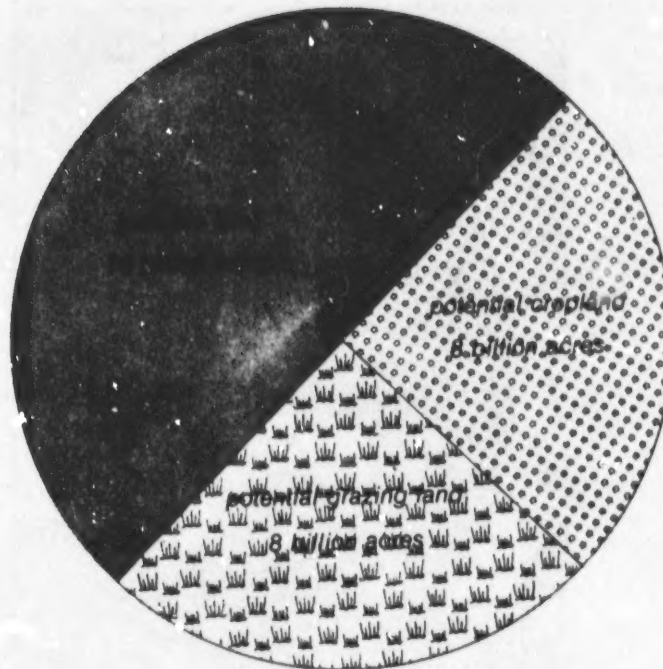
In addition to the above, suggested guides to common phrases in foreign languages are a series of foreign languages Pocket Dictionaries produced by Hugo's Language Books Ltd. and Collins Foreign Language Dictionary series.



1. Captain James Cook, F.R.S.: an engraving from a painting by Hughes
(Courtesy: British Museum)

Note: In this instance it would be appropriate to give the caption number and read the caption exactly as written.

(From Captain Cook and the voyage of the Endeavour 1768-1771. by Captain Frank Knight, Melbourne, Nelson, 1968. Plate 1. Reproduced by Courtesy of the Trustees of the British Museum.)

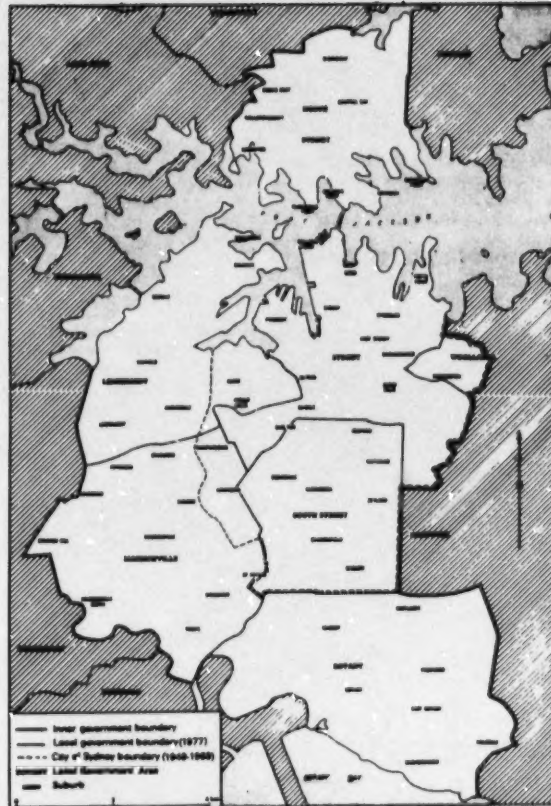


9-12 Only 25 percent of the earth's 32 billion acres of land are potentially available for crops.
(National Academy of Sciences 1969b)

Note: Read the caption exactly as written then, if appropriate, attempt a brief description, e.g.

"This is illustrated by means of a pie graph. The circle is dissected into one half and two quarters. Half represents 16 billion acres of inarable land, one quarter represents 8 billion acres of potential crop land and the remaining quarter represents 8 billion acres of potential grazing land."

(From Living in the Environment: Concepts, Problems and Alternatives by G. Tyler Miller, Jr., Belmont, California, 1975. Illustration 9-12. Reproduced by Courtesy of the National Academy of Sciences.)



MAP 1.5. Suburbs and Local Government Areas in inner Sydney, 1977

Note: In the case of charts, maps, diagrams, etc., a brief description may be attempted. However, where it occurs in a student text, it may be necessary to provide more detailed information by way of a raised line illustration or drawing.

(From New Life for Old Suburbs: Post-war Land use and Housing in the Australian Inner City by Hal Kendig, Sydney, George Allen and Unwin, 1979. Map 1-5. Reproduced with the permission of Hal Kendig.)